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# Stabat Mater

for

TWO SOPRANOS, ALTO, TENOR, AND BASS SOLI  
AND FULL CHORUS OF MIXED VOICES  
WITH PIANO ACCOMPANIMENT

by

*Gioacchino Rossini*

\$1.00

(In U. S. A.)

G. SCHIRMER, Inc.

NEW YORK

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*Orchestral score and parts may be obtained  
from the Publisher on rental.*

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# TRIBULATION

Words adapted by W. Ball

## No. 1.—INTRODUCTION.

### CHORUS AND QUARTET.

Lord most holy! Lord most mighty!  
Righteous ever are Thy judgments.  
Hear and save us, for Thy mercies' sake.

### No. 2.—AIR.—(TENOR.)

Lord! vouchsafe Thy loving-kindness,  
Hear me in my supplication,  
And consider my distress.  
Lo! my spirit fails within me,  
Oh! regard me with compassion,  
And forgive me all my sin!  
Let Thy promise be my refuge,  
Oh, be gracious and redeem me,  
Save me from eternal death!

### No. 3.—DUET.—(1st AND 2nd SOPRANO.)

Power eternal! Judge and Father!  
Who shall blameless stand before Thee,  
Or who Thy dreadful anger fly!  
Hear, and aid us strength to gather  
To obey Thee, still adore Thee,  
In hope and faith to die!

### No. 4.—AIR.—(BASS.)

Through the darkness Thou wilt lead me,  
In my trouble Thou wilt heed me,  
And from danger set me free.  
Lord! Thy mercy shall restore me,  
And the day-spring shed before me,  
All salvation comes from Thee!

## No. 5.—RECITATIVE (BASS) AND CHORUS.

*(Without Accompaniment.)*

Thou hast tried our hearts towards Thee;  
but if Thou wilt not forsake us, our souls shall  
fear no ill.

Lord! we pray Thee, help Thy people;  
save, O save them; make them joyful, and  
bless Thine inheritance.

## No. 6.—QUARTET.

I have longed for Thy salvation, and my  
hope was in Thy goodness! Blessed be Thy  
Name, O Lord, for ever!

Now and henceforth, we beseech Thee, turn  
our hearts to Thy commandments, and incline  
them evermore to keep Thy law.

Give Thy servants understanding, so that  
they may shun temptation, and in all things  
follow Thee.

Oh! vouchsafe us true repentance, teach us  
always to obey Thee, and to walk the way of  
peace.

Let Thy light so shine before us,  
And Thy mercy be upon us,  
Ev'n as is our trust in Thee.

## No. 7.—CAVATINA.—(2nd SOPRANO.)

I will sing of Thy great mercy, for I was in  
deep affliction, and Thou didst deliver me. I  
will call unto the people, and the nations all  
shall hear me, and shall praise Thy holy  
Name!

## No. 8.—AIR (1st SOPRANO) AND CHORUS.

When Thou comest to the judgment, Lord,  
remember Thou Thy servants! None else can  
deliver us.

Save, and bring us to Thy kingdom, there  
to worship with the faithful, and for ever dwell  
with Thee!

## No. 9.—QUARTET.

*(Without accompaniment.)*

Hear us, Lord! We bless the Name of our  
Redeemer! and His great and wondrous  
mercies now and ever glorify!

## No. 10.—FINALE.

To Him be glory evermore. Amen.

# STABAT MATER.

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## No. 1.—INTRODUCTION.

### CHORUS AND QUARTET.

Stabat mater dolorosa  
Juxta crucem lacrymosa,  
Dum pendebat Filius.

## No. 2.—AIR.—(TENOR.)

Cujus animam gementem  
Contristantem et dolentem  
Pertransivit gladius.  
O quam tristis et afflicta  
Fuit illa benedicta  
Mater Unigeniti;  
Quæ moerebat, et dolebat  
Et tremebat, cum videbat  
Nati pœnas inclyti.

## No. 3.—DUET.—(1st & 2nd SOPRANO.)

Quis est homo qui non fleret  
Christi matrem si videret  
In tanto supplicio?  
Quis non posset contristari  
Piam matrem contemplari  
Dolentem cum Filio?

## No. 4.—AIR.—(BASS.)

Pro peccatis suæ gentis  
Vidit Jesum in tormentis,  
Et flagellis subditum.  
Vidit suum dulcem natum  
Morientem desolatum  
Dum emisit spiritum.

## No. 5.—RECITATIVE (BASS) AND CHORUS.

*(Without Accompaniment.)*

Eia, mater, fons amoris,  
Me sentire vim doloris  
Fac, ut tecum lugeam.  
Fac ut ardeat cor meum  
In amando Christum Deum,  
Ut sibi complaceam.

## No. 6.—QUARTET.

Sancta mater, istud agas,  
Crucifixi fige plagas  
Corde meo valide.  
Tui nati vulnerati,  
Tam dignati pro me pati,  
Pœnas mecum divide.  
Fac me vere tecum flere  
Crucifixo condolere,  
Donec ego vixero.  
Juxta crucem tecum stare,  
Te libenter sociare  
In planctu desidero.  
Virgo, virginum præclara,  
Mihi jam non sis amara,  
Fac me tecum plangere.

## No. 7.—CAVATINA.—(2nd SOPRANO.)

Fac ut portem Christi mortem,  
Passionis ejus sortem,  
Et plagas recolere  
Fac me plagis vulnerari,  
Cruce hæc inebriari,  
Ob amorem Filii.

## No. 8.—AIR (1st SOPRANO) AND CHORUS.

Inflammatum et accensum  
Per te, Virgo, sum defensum  
In die judicii.  
Fac me cruce custodiri,  
Morte Christi præmuniri,  
Confoveri gratiâ.

## No. 9.—QUARTET.

*(Without Accompaniment.)*

Quando corpus morietur,  
Fac ut animæ donetur  
Paradisi gloria.

## No. 10.—FINALE.

In sempiterna sæcula. Amen.

## Nº 1. Introduction.

Andantino moderato. (♩ = 132.)

Piano.

The musical score is for a piano introduction in 6/8 time, key of B-flat major. It consists of six systems of music. The first system shows the piano part with *pp* dynamics. The second system shows the piano part with *f* and *p* dynamics. The third system shows the piano part with *mf* dynamics. The fourth system shows the piano part with *mf* dynamics. The fifth system shows the piano part with *cresc.* and *rinf.* dynamics. The sixth system shows the piano part with *ff* dynamics.

SOPRANO. Tutti.

ALTO. Tutti.

TENOR. Tutti.

BASS. Tutti.

*sotto voce**sotto voce*Sta - bat ma - ter do - lo -  
Lord, most ho - ly, Lord, mostSta - bat ma - ter do - lo - ro -  
Lord, most ho - ly, Lord, most might -

*sotto voce*Sta - bat ma - ter do - lo - ro -  
Lord, most ho - ly, Lord, most might -*sotto voce*do - lo - ro  
most might -ro -  
might

**Soli.**

sa. Sta - bat ma - ter do - lo - ro - sa  
y: Lord, most ho - ly, Lord, most might - y!

**p Soli.**

sa. Sta - bat ma - ter do - lo - ro - sa  
y: Lord, most ho - ly, Lord, most might - y!

**p Soli.**

**p Tutti.**

jux - ta cru - cem la - cry - mo - sa. Sta - bat  
Right - eous - ey - er - are thy - judg - ments. Lord, most

**p Tutti.**

jux - ta cru - cem la - cry - mo - sa. Sta - bat  
Right - eous - ey - er - are thy - judg - ments. Lord, most

**p Tutti.**

**Soli.**

ma - ter do - lo - ro - sa jux - ta cru - cem  
ho - ly, Lord, most might - y! Hear and save us,

**Soli.** **Soli.**

ma - ter do - lo - ro - sa cru - cem  
ho - ly, Lord, most might - y! save us,

***ff* Tutti.**

la - cry - mo - sa, dum pen -  
hear and save us, save us

***ff* Tutti.**

la - cry - mo - sa, dum pen -  
hear and save us, save us

**Soli.*****ff* Tutti.**

*ff*

de - bat thy fi - li -  
for thy mer - cy's

*ff*

us.  
sake.

*ff*



*smorz.* *pp*

### Tenor Solo.

Sta - - - bat ma - - ter  
Lord, - - - most ho - - ly,

do - - - lo - ro - - sa jux - - - ta  
Lord, - - - most might - y! Right - - - eous

cru - - cem la - - - cry - mo - - sa,  
ev - - er are - - - thy judg - ments.

**Soli.**

Dum pen - de - bat, dum pen - de - bat,  
Hear and save us, hear and save us,

**Soli.**

Dum pen - de - bat, dum pen - de - bat,  
Hear and save us, hear and save us,

**f Tutti.**

Dum pen -  
Hear and

**Tutti.**

*p* **Tutti.**

dum pen - de - bat fi - li - us.  
save us for thy mer - cy's sake.

Dum pen -  
Hear and

**f Tutti.**

de - bat, dum pen - de - bat, dum pen -  
save us, hear and save us, save us

de - bat, dum pen - de - bat, dum pen -  
save us, hear and save us, save us



*p*

de - - - bat fi - - - li - - -  
for thy mer - - - cy's

*p*

de - - - bat fi - - - li - - -  
for thy mer - - - cy's

*p*

*ff* *pp*

**Soli.**

us. Sta - bat ma - ter do - lo -  
sake. Lord, most ho - ly, Lord, most

**Soli.**

us. Sta - bat ma - ter do - lo -  
sake. Lord, most ho - ly, Lord, most

**Soli.**

ro - sa jux - ta cru - cem la - ery -  
might - y! Right - eous ev - er are thy

ro - sa jux - ta cru - cem la - ery -  
might - y! Right - eous ev - er are thy

mo - sa, dum pen - de - bat fi - li -  
judg - ments: save us for thy mer - cy's

us.  
sake.

us.  
sake.

**Chorus.**

Jux - - - ta cru - - - cem  
Right - - - eous ev - - - er

**Chorus.**

Jux - - - ta  
Right - - - eous

**Chorus.**

Jux - - - ta cru - - - cem la - - - ery  
Right - - - eous ev - - - er are thy

Jux - - - ta cru - - - cem la - - - ery  
Right - - - eous ev - - - er are thy

la - - - cry - - - mo - - -  
are - - - thy - - - judg - - -

cru - - - cem la - - - cry - - - mo - - -  
ev - - - er are - - - thy - - - judg - - -

mo - - - sa, - - -  
judg - - - ments,

- - - sa - - - dum pen -  
- - - ments: - - - save - - - us

- - - sa, - - - dum pen -  
- - - ments: - - - save - - - us

*sotto voce* de - bat fi - li - us, *ff* Tutti. jux - - - ta  
for - thy mer - cy's sake! Right - - - eous

*sotto voce* de - bat fi - li - us, *ff* Tutti. jux - - - ta  
for - thy mer - cy's sake! Right - - - eous

*sotto voce* de - bat fi - li - us, *ff* Tutti. jux - - - ta  
for - thy mer - cy's sake! Right - - - eous

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eru - - - cem la - - - cry  
ev - - - er are thy

**ff Tutti.**  
jux - - - ta cru - - - cem la - - - cry  
Right - - - eous are thy

eru - - - cem la - - - cry  
ev - - - er, right - - - eous mo - - - sa, la - - - cry  
ev - - - er are thy

mo - - - sa,  
judg - - - ments:

mo - - - sa,  
judg - - - ments:

dum save pen us de bat thy fi mer - li cy's  
sotto voce

dum save pen us de bat thy fi mer - li cy's  
sotto voce

dum save pen us de bat thy fi mer - li cy's  
sotto voce

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**Chorus.***sotto voce.*

us. do - lo - ro - sa,  
sake! Hear and save us,  
**Chorus.**  
*sotto voce.*

us.  
sake!

*f* *pp*

**Soli.****Tutti.**

la - cry - mo - sa, dum pen - - - de - - -  
hear and save us, hear and save

**Soli.** *p* **Tutti.**

*p* **Tutti.**

dum pen - - - de - - -  
hear and save

*f* *p* **Tutti.**

## Tenor Solo.

fi - li -  
for - thy mer - cy's

bat  
us, fi - li -  
for - thy mer - cy's

bat  
us, fi - li  
for - thy mer - cy's

*p*  
dum - pen - de - bat fi - li  
save - us for - thy mer - cy's

*mf*

*p*

us.  
sake.

us.  
sake.

*p* *cresc.*

*p* *ff*

## Nº 2. Cujus animam.

(Lord, vouchsafe thy loving kindness.)

*Air.*

Allegro maestoso. (♩ = 100.)

Piano.

First system of the piano introduction. The right hand features a melodic line with a fermata on the first measure, followed by eighth and sixteenth notes. The left hand provides a harmonic accompaniment with chords and moving lines. Dynamics include *ff* (fortissimo) and *pp* (pianissimo).

Second system of the piano introduction. The right hand continues the melodic development. The left hand features a more active accompaniment with chords and moving lines. The dynamic *dolce* (dolce) is indicated.

Third system of the piano introduction. The right hand continues the melodic development. The left hand features a more active accompaniment with chords and moving lines.

Fourth system of the piano introduction. The right hand continues the melodic development. The left hand features a more active accompaniment with chords and moving lines. Dynamics include *ff* (fortissimo) and *pp* (pianissimo).

Tenor. *p*

Cu - - jus - a - ni -  
 Lord, vouch-safe thy -

Fifth system of the score, featuring the vocal entry and piano accompaniment. The vocal line (Tenor) enters with the lyrics "Cu - - jus - a - ni - Lord, vouch-safe thy -". The piano accompaniment continues with chords and moving lines. Dynamics include *pp* (pianissimo).

man ge - men - tem, con - tris - tan - tem  
lov - ing - kind - ness, hear me in my

et do - len - tem, per - tran - si - vit  
sup - pli - ca - tion, and con - sid - er

*f* gla - di - us. *ff* Cu - jus  
my dis - tress. Lord! vouch

a - ni - mam ge - men - tem, con - tris -  
safe thy lov - ing kind - ness, hear me

tan - tem et do - len - tem,  
in my sup - pli - cation,



per - tran - si - vit                      gla - di - us.  
and con - sid - er                      my dis - tress.

O                      quam tris - - - tis                      et                      af -  
Lo!                      my spir - - - it                      fails                      with -

flic - - ta                      fu - - it                      il - - la -  
in                      me:                      Oh!                      re - gard                      me -

be - - - ne - dic - ta,                      fu - - it -  
with                      com - pas - sion,                      Oh!                      re -

il - - la                      be - - - ne - dic - - ta  
gard                      me                      with                      com - pas - - sion,

Ma - - ter, Ma - - ter u - ni - ge - ni -  
and for - give, for - give me all my

ti. O quam tris - tis  
sin. Lo! my spir - it

et af - flic - ta fu - it  
fails with - in me: Oh! re -

il la be - ne - dic - ta  
gard me with com - pas - sion,

Ma - - ter, Ma - - ter u - ni -  
and for - give, for - give me

*a piacere. a tempo.*

ge - ni - ti; Quae moe - re - bat, et do -  
all my sin. Let thy prom - ise be my -

le - bat et tre - me - bat, cum vi -  
ref - uge: Oh! be - gra - cious and re -

de - bat na - ti poe - nas in - ely -  
deem me; save me from e - ter - nal

ti, et tre - me - bat,  
death! Oh! be - gra - cious -

cum and vi - de - bat na - ti -  
re - deem me, save me

poe - nas in - cly - ti, quae moe -  
from e ter - nal death! Let thy

re - bat et do - le - bat et tre - me - bat; cum vi -  
prom - ise be my ref - uge; Oh! be gra - cious, and re -

de - bat, et tre - me - bat, cum vi - de - bat na - ti  
deem me, oh! be gra - cious, and re - deem me, save me

poe - - - nas iu - e - ly -  
from - e - ter - nal -

*ff*

ti, quae moe-re - bat et do - le - bat et tre -  
death! Let thy prom-ise be my ref - uge; Oh! be

*p*

me - bat, cum vi - de - bat; et tre-me - bat cum vi -  
gra-cious, and re-deem me, Oh! be gra - cious, and re -

de - bat na - ti poe - - - nas.  
deem me, save me from e -

*ff*

in - cly - ti, na -  
ter - nal death, save

ti me poe - nas in-cly-  
from e - ter - nal

ti.  
death.

# Nº 3. "Quis est homo?"

21

(Power Eternal.)

*Duet.*

Largo. (♩ = 69.)

Piano.

*dolce.*

*pp*

*pp*

*p*

SOPRANO I.

Quis est  
Pow'r E -

*1p*

*ff*

*pp*

ho - mo qui non fle - ret, Chris-ti ma - trem si vi-  
ter - nal! Judge and Fa - ther! Whoshall blame - less stand be-

de - ret, Chris-ti ma - trem si vi-de-ret in  
fore thee? Whoshall blame - less stand be-fore thee, or Thy

tan - to suppli - ci - o, si vi-de - ret, si vi-  
dread - ful an - ger fly? Who shall blame - less stand be -

de - ret in tan - to suppli - ci - o? Chris - ti -  
fore thee, or who thy an - ger fly? Who shall

ma - trem si vi-de - ret in tan - to sup-pli - ci -  
blame - less stand be-fore thee, Or thy dread - ful an - ger.

## SOPRANO II.

o? Quis non pos - set con-tris-ta - ri pi-am  
fly? Hear, and aid us strength to gath - er, to o -

ma - trem con-tem-pla - ri, pi-am ma - trem con-tem-  
bey thee, still a-dore thee, to o-bey thee, still a -



pla-ri do - - len - tem cum fi - li - o, pi-am  
dore thee, and in hope and faith to die, to o -

*p*  
*f*

ma - trem con-tem-pla - ri do-len - tem cum fi - li -  
bey thee, to a-dore thee, in hope and faith to

*f*

o, pi - am ma - trem con-tem-pla - ri do -  
die, to o-bey thee, still a-dore thee, and in

*pp*

Quis est ho - mo qui non  
Pow'r E - ter - nal! Judge and

len - tem cum fi - li - o?  
hope and faith to die!

*f*  
*ff*

fle - ret. Chris - ti ma - trem si vi -  
Fa - ther! Who shall blame - less stand be -

*p* *f* *p* *ff*

de - ret; Quis est ho - mo qui non  
fore thee? Pow'r E - ter - nal! Judge and

*f* *ff*

fle - ret, Chris - ti ma - trem si vi -  
Fa - ther! Who shall blame - less stand be -

*p* *f* *p* *ff*

de - ret, Chris - ti ma - trem  
fore thee? Who shall blame - less

de - ret, Chris - ti ma - trem si vi - de -  
fore thee? Who shall blame - less stand be - fore

*f* *p* *f*

si vi - de - ret in - tan - to, in -  
stand be - fore thee, or thy dread - ful, thy -

- - - - - ret in or thy  
thee, or thy

*p*

tan - to suppli - ci - o? Quis non pos - set con - tris -  
dread - ful an - ger fly? Hear and aid us strength to

tan - to suppli - ci - o? Quis non pos - set  
dread - ful an - ger fly? Hear and aid us

*p*

ta - ri, pi - am ma - trem con - tem -  
gath - er, to o - bey thee, to a -

con - tris - ta - ri, pi - am ma - trem  
strength to gath - er, to o - bey thee,

pla - ri; Quis non pos - set  
dore thee, hear, and aid us

con - tem - pla - ri; Quis non pos - set con - tris -  
to a - dore thee, hear, and aid us strength to

con - tris - ta - ri pi - am ma - trem con - tem -  
 strength to gath - er, to o - bey and still a -  
 ta - ri,  
 gath - er,

pla - ri; Quis non pos - set con - tris -  
 dore thee; Hear, and aid us strength to

ta - ri pi - am ma - trem con - tem -  
 gath - er, to o - bey and still a -

pla - ri; Quis non pos - set con - tris -  
 dore thee; Hear, and aid us strength to

ta - ri pi - am ma - trem con - tem -  
gath - er, to o - bey and still a -

pla - ri, pi - am ma - trem  
dore thee, to o - bey and still a - dore

con - tem - pla - ri do -  
still a - dore thee, a -

len - tem, do - len tem cum fi - li -  
dore thee, in hope and faith to

o, cum fi - li - o, do -  
die, in hope and faith, in

o, do - len - tem, do - len - tem, do -  
die, to o - bey, thee, a - dore - thee, in

len - tem cum fi - li - o?  
hope and faith to die.

len - tem cum fi - li - o?  
hope and faith to die.

*col canto.* *dolce.*

*pp*

*pp* *f* *p*

*pp* *ff* *ff*

# No 4. "Pro Peccatis"

29

(Through the darkness.)

*Air.*

*Allegretto maestoso.* (♩ = 88.)

**Piano.**

The first system of the piano accompaniment consists of two staves. The right hand features a melodic line with a trill on the second measure and a triplet on the fourth. The left hand plays a steady eighth-note accompaniment. Dynamics include *pp* (pianissimo) at the beginning and *f* (forte) in the middle.

**BASS.**

The bass vocal line for the first system is written on a single staff. It contains the lyrics: "Pro pec - ca - tis su - ae - gen - tis vi - dit Through the darkness thou wilt lead me, In my". The melody is simple and follows the natural inflection of the text.

The bass vocal line for the second system continues the melody. It contains the lyrics: "Je - sum in tor - men - tis, et fla - gel - lis trou - ble thou wilt heed me, And from dan - ger". The system concludes with a trill on the final note.



sub - di - tum.  
set me free.

*tr*

*pp* *ff*

Pro pee - ea - tis su - ae - gen - tis  
Through the dark - ness thou wilt lead me,

*pp*

vi - dit Je - sum in for - men - tis  
In my trou - ble thou wilt heed me,

et fla - gel - lis, et fla - gel - lis,  
And from dan - ger, and from dan - ger,

et fla - gel - lis sub di -  
and from dan - ger set me -

*pp*



tum.  
free.

*pp* *pp* *sf* *pp*

*pp* *ff*

Vi - dit  
Lord! thy

*sotto voce.*

su - um dul - cem na - tum mo - ri - en - tem  
mer - cy shall re - store me, And the day-spring

de - so - la - tum dum e - mi - sit  
shed be - fore me, All sal - va - tion

*tr* *ff* *f* *f* *f*

spi - ri - tum.  
comes - from thee.

*tr*

*pp* *ff*

Vi - dit su - um dul - cem na - tum mo - ri -  
Lord! thy mer - cy shall re - store me, And the -

*pp*

en - tem de - so - la - tum dum e - mi - sit,  
day - spring shed be - fore me, All sal - va - tion,

dum e - mi - sit, dum e - mi - sit spi - ri -  
all sal - va - tion, all sal - va - tion comes from -

*f* *p*

tum.  
thee.

vi - dit su - um dul - cem  
Lord! thy mer - cy shall re -

*p*

na - tum, mo - ri - en - tum de - so -  
store me, and the day - spring shed be -

la - tum dum e - mi - sit, dum e - -  
fore me, all sal - va - tion, all sal - -

mi - sit spi - ri - tum, vi - dit  
va - tion comes from thee! Lord! thy

su - um dul - cem na - tum mo - ri -  
mer - cy shall re - store me, and the

en - tem de - so - la - tum dum e - mi - sit,  
day - spring shed be - fore me, all sal - va - tion,

dum e - - mi - - sit spi - - ri -  
all sal - - va - - tion comes from

*pp*

tum, e - - mi - sit, e - - mi - sit  
thee, all, all sal - - va - - tion

*ff*

spi - - ri - - tum, e - - mi - sit,  
comes from thee, all, all sal - -

e - - mi - sit spi - - ri - - tum.  
va - - tion comes from thee.

*tr*

No 5. "Eia mater."  
(Thou hast tried our hearts.)  
*Chorus and Recitative.*

35

*Andante mosso.*

**Bass Solo.** 



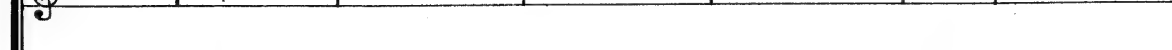
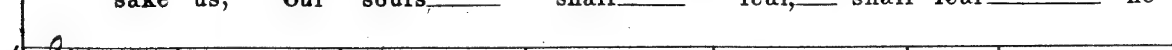
**Soprano.** 

**Alto.** 

**Tenor.** 

**Bass.**   
E - ia, ma - ter fons a - mo - ris, me sen - ti - re vim do -  
Thou hast tried our hearts to - ward, thee; But if thou wilt not for

**Piano.**   
*(ad lib.)* Andante mosso. (♩ = 76.)

  
lo - ris fac, ut te cum lu - ge -  
sake us, Our souls shall fear, shall fear no
  
lo - ris fac, ut te cum lu - ge -  
sake us, Our souls shall fear, shall fear no
  
lo - ris fac, ut te cum lu - ge -  
sake us, Our souls shall fear, shall fear no
  
lo - ris fac, ut te cum lu - ge -  
sake us, Our souls shall fear, shall fear no
  
lo - ris fac, ut te cum lu - ge -  
sake us, Our souls shall fear, shall fear no
  
lo - ris fac, ut te cum lu - ge -  
sake us, Our souls shall fear, shall fear no
  
lo - ris fac, ut te cum lu - ge -  
sake us, Our souls shall fear, shall fear no

*sotto voce.*

Fac ut ar - de - at cor me - - - um,  
 Lord! we pray thee, spare thy peo - - - ple,

*sotto voce.*

Fac ut ar - de - at cor  
 Lord! we pray thee, help thy

*sotto voce.*

Fac ut ar - de - at cor  
 Lord! we pray thee, help thy

*sotto voce.*

am.  
 ill.

*mf*

In a - man - do Chris-tum De - - - um,  
 Save, O save them; makethem joy - - - ful,

me - um,  
 peo - ple;

In a - man - do Chris-tum  
 Save, O save them; makethem

me - um,  
 peo - ple;

In a - man - do Chris-tum  
 Save, O save them; makethem

ut si - bi com - pla -  
and bless thine in - her -

De - um,  
joy - ful,

ut si - bi com - pla -  
and bless thine in - her -

De - um,  
joy - ful,

ut si - bi com - pla -  
and bless thine in - her -

ut si - bi com -  
and bless thine in -

*cresc.*

### Allegro moderato.

- ce - am. In a - - man - do  
- i - tance. Save them, save them

ut si - bi com - pla - ce - am. In a - - man - do  
and bless thine in - her - i - tance. Save, O save them,

- ce - am. In a - - man - do  
- i - tance. Save them, save them

- ce - am. In a - - man - do  
- i - tance. Save them, save them,

pla - - ce - am.  
her - - i - tance.

*sotto voce.*

*ff*

*mf*

*Allegro moderato. (♩ = 126)*





*ff*

fac ut ar - de - at cor me - um in a - man - do Chris - tum  
 Lord! we pray thee, spare thy peo - ple; save, O save them, make them

*ff*

fac ut ar - de at cor me - um in a - man - do Chris - tum  
 Lord! we pray thee, spare thy peo - ple; save, O save them, make them

*ff*

in a - man - do Chris - tum  
 save, O save them, make them

*ff*

*Adagio.*

*sotto voce.*

De - um, ut si - bi com - pla - - - - - ce -  
 joy - ful, and bless thine in - her - - - - - i -

*sotto voce.*

ut si - bi com - pla - - ce -  
 and bless thine in - her - i -

*sotto voce.*

De - um, ut si - bi com - pla - - ce -  
 joy - ful, and bless thine in - her - i -

*sotto voce.*

De - um, ut si - bi com - pla - - ce -  
 joy - ful, and bless thine in - her - i -

*Adagio.*

*p sotto voce.*

## Allegro moderato.

am, tance, in a - - - man - do, Chris-tum,  
save them, save them, make them,

am, tance, in a - - - man - do, Chris-tum,  
save them, save them, make them,

am, tance, in a - - - man - do, Chris-tum,  
save them, save them, make them,

## Allegro moderato. (♩ = 126.)

*mf*

## Andante mosso.

De-um, joy-ful, ut si - bi com - pla - ce - am,  
and bless thine in - her - i - tance,

De-um, joy-ful, ut si - bi com - pla - ce - am,  
and bless thine in - her - i - tance,

De-um, joy-ful, ut si - bi com - pla - ce - am,  
and bless thine in - her - i - tance,

## Andante mosso. (♩ = 76.)

ut si - bi com-pla-ce-am; fac ut ar - de - at cor  
and blessthine in - her - i - tance. Lord! we pray thee, spare thy

ut si - bi com-pla - ce - am; fac ut ar - de - at cor  
and blessthine in - her - i - tance. Lord! we pray thee, spare thy

ut si - bi com-pla - ce - am; fac ut ar - de - at cor  
and blessthine in - her - i - tance. Lord! we pray thee, spare thy

me - um in a - man - do Chris - tum De - um,  
peo - ple; save, O save them, make them joy - ful,

me - um in a - man - do Chris - tum De - um,  
peo - ple; save, O save them, make them joy - ful,

in a - man - do Chris - tum De - um,  
save, O save them, make them joy - ful,

me - um in a - man - do Chris - tum De - um,  
peo - ple; save, O save them, make them joy - ful,

in a - man - do Chris - tum De - um,  
save, O save them, make them joy - ful,

## Adagio.

*sotto voce.*

ut si - bi com - pla - - ce -  
and bless thine in - her - - i -

*sotto voce.*

ut si - bi com - pla - - ce -  
and bless thine in - her - - i -

*sotto voce**sotto voce.*

ut si - bi com - pla - - ce -  
and bless thine in - her - - i -

*sotto voce.*

## Adagio.

*p sotto voce.*

am, ut si - bi com - pla - ce - am. —  
tance, and bless thine in - her - i - tance. —

am, ut si - bi com - pla - ce - am. —  
tance, and bless thine in - her - i - tance. —

am, ut si - bi com - pla - ce - am. —  
tance, and bless thine in - her - i - tance. —

No 6. "Sancta mater, Istud agas.  
(I have longed for thy Salvation.)

43

*Quartet.*

Andante. (♩ = 69.)

Piano. *ff* *pp*

TENOR.

San - cta ma - ter, is - tud a - gas, cru - ci -  
I have long'd for thy sal - va - tion, And my

*Con espress.*

fix - i fi - ge pla - gas, san - cta ma - ter, is - tud  
hope was in thy goodness; I have long'd for thy sal -

a - gas, cru - ci - fix - i fi - ge pla - gas,  
va - tion, and my hope was in thy good - ness,

Cor - de me - o, cor - de me - o va - li -  
Bless - ed be Thy name, O Lord, for ev -

de, cor - de me - o, cor - de me - o,  
er! Bless - ed be Thy name, Thy ho - ly

cor - de me - o va - li - de.  
name, O Lord, for ev - er.

## SOPRANO.

Tu i na - ti vul - ne - ra - ti,  
Now and henceforth, we be - seech thee,

TENOR.

Tu - i  
Now and

tam dig - na - ti pro me pa - ti;  
Turn our hearts to thy com - mandments;

na - ti vul - ne - ra - ti,  
hence - forth, we be - seech thee,

tam dig -  
Turn our

tu - i na - ti vul - ne - ra - ti,  
now and henceforth, we be - seech thee,  
na - ti pro me pa - ti;  
hearts to thy com - mandments;

tam dig - na - ti pro me pa - ti, poe - nas  
turn our hearts to thy com - mand - ments, and in -

me - cum di - vi - de, di - vi - de,  
cline them ev - er - more to keep thy law,

poe - nas me - cum, poe - nas me - cum, poe - nas  
and in - cline them, and in - cline them ev - er

poe - nas me - cum, poe - nas me - cum, poe - nas  
and in - cline them, and in - cline them ev - er

me - cum di - vi - de.  
more to keep thy law.

me - cum di - vi - de.  
more to keep thy law.

*dolce.*

BASS. *ff*

Fac me  
Give thy



ALTO.

*ff*

Fac me ve re  
Give thy ser vants

ve re te cum fle - re,  
ser vants un der stand - ing,

te cum fle - re,  
un der stand - ing,

cru - ci - fix o con do -  
so that they may shun temp -

cru - ci - fix o con do - le -  
so that they may shun temp - ta -

le - re,  
ta - tion,

re, do - nec e - go, do - nec  
tion, and in all things, and in

do - nec e - go, do - nec  
and in all things, and in

*pp*

e - go, do - nec e - go  
all things, all in all things

e - go, do - nec e - go  
all things, all in all things

*ff*  
vix - e - ro, do - nec e - go vix - e -  
fol - low thee, and in all things fol - low

*ff*  
vix - e - ro.  
fol - low thee.

*ff* *p*

SOPRANO.  
*p*  
Jux - ta cru - cem te - cum  
Oh! vouch - safe us true re -

ALTO.  
ro.  
thee.

TENOR.  
*p*  
Jux - ta cru - cem te - cum  
Oh! vouch - safe us true re -

BASS.  
*p*  
Jux - ta cru - cem te - cum sta - re,  
Oh! vouch - safe us true re - pent - ance.

*pp*

sta - re,  
pen - tance,      te li - ben - ter so - ci -  
teach us al - ways to o -

Te li - ben - ter so - ci - a - re,  
Teach us al - ways to o - bey thee,

sta - re,  
pen - tance,      te li - ben - ter so - ci -  
teach us al - ways to o -

a - re.  
bey thee.      *f*      te li - ben - ter so - ci -  
teach us al - ways to o -

a - re.  
bey thee.

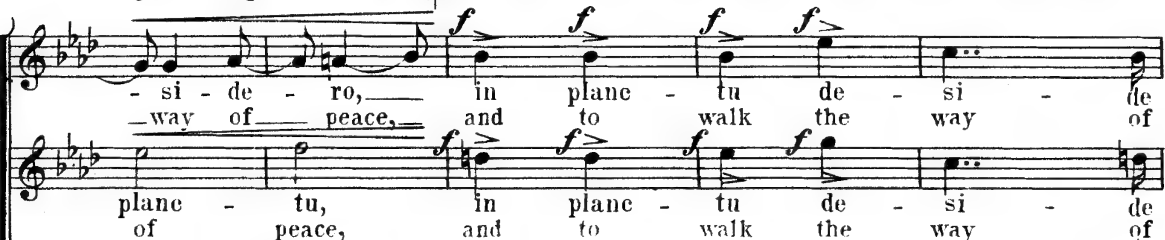
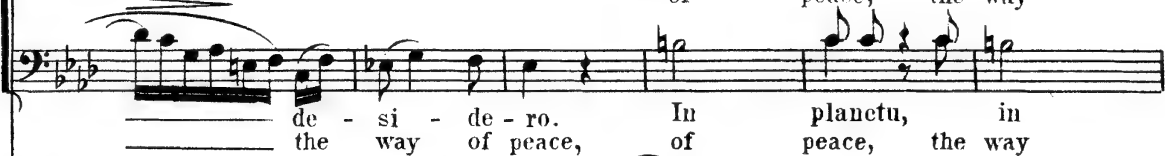
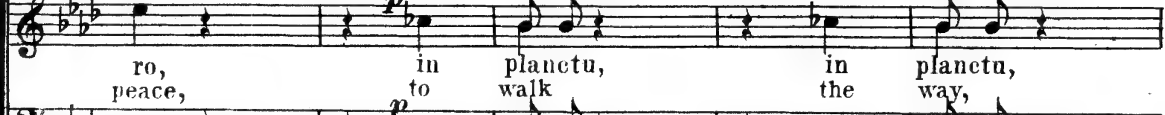
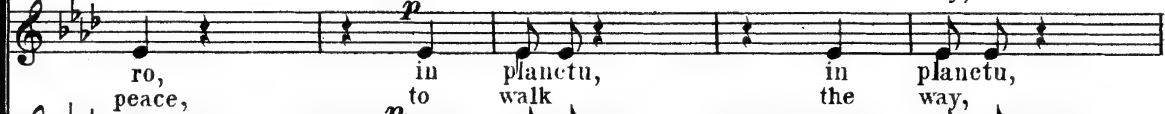
Jux - ta cru - cem te - cum sta - re,  
Ohi vouch - safe us true re - pen - tance,

a - re,  
bey — — — — — thee,      *p*      in plane - tu de - si - de - ro, — — —  
and to — — — — — walk the — — — — — way of peace,      *f*

## ALTO.



## TENOR.

SOPRANO. *p*

*ff*

in plane - tu de - si - de - ro.  
and walk the way, the way of peace.

*ff*

in plane - tu de - si - de - ro.  
and walk the way, the way of peace.

*ff*

*pp*

*sotto voce.*

Vir - go, vir - gi - num prae - cla - ra, mi - hi jam non sis a -  
Let - thy light so shine be - fore us, And - thy mer - cy be up -

*sotto voce.*

Vir - go, vir - gi - num prae - cla - ra, mi - hi jam non sis a -  
Let - thy light so shine be - fore us, And - thy mer - cy be up -

*sotto voce.*

ma - ra; Vir - go, vir - gi-num prae - cla - ra,  
on us; let thy light so shine be - fore us,

mi - hi jam non sis a - ma - ra, fac me te -  
and thy mer - cy be up - on us, e'en as is

cum plan - ge - re, fac me  
our trust in thee, e'en as

te is - cum plan ge re:  
is our trust in thee:

Vir - go, vir - gi - num prae - cla - ra,  
Let thy light so shine be - fore us,

Vir - go, vir - gi - num prae - cla - ra,  
Let thy light so shine be - fore us,

Vir - go, vir - gi - num prae -  
Let thy light so shine be -

mi - hi jam non sis a - ma - ra,  
and thy mer - cy be up - on us,

cla - ra, mi - hi jam non sis a -  
fore us, and thy mer - cy be up -

mi - hi jam non sis a -  
and thy mer - cy be up -

cla - ra, mi - hi jam non sis a -  
fore us, and thy mer - cy be up -



Vir - go, vir - gi - num prae - cla - ra, mi - hi  
let thy light so shine be - fore us, and thy  
ma - ra,  
on us,  
Vir - go, vir - gi - num prae - cla - ra, mi - hi  
let thy light so shine be - fore us, and thy  
ma - ra,  
on us,  
jam non sis a - ma - ra, fac me te - cum plan - ge -  
mer - cy be - up - on us, e'en as is our trust in  
jam non sis a - ma - ra, fac me te - cum plan - ge -  
mer - cy be - up - on us, e'en as is our trust in  
re, thee, our plan - ge - re, fac me  
thee, our trust in thee, e'en as  
re, thee, our plan - ge - re, fac me  
thee, our trust in thee, e'en as  
re, thee, our plan - ge - re, fac me  
thee, our trust in thee, e'en as  
re, thee, our plan - ge - re, fac me  
thee, our trust in thee, e'en as



te - cum, fac me te - cum, fac me te - cum plan - ge -  
 is our trust in thee, e'en as is our trust in  
 fac me te - cum, fac me te - cum plan - ge -  
 our trust in thee, e'en as is our trust in

re, fac me te - cum plan - ge - re,  
 thee, as is our trust in thee,  
 re, fac me te - cum  
 thee, e'en as is our  
 re, fac me te - cum plan - ge - re,  
 thee, e'en as is our trust in thee,  
 re, fac me te - cum  
 thee, e'en as is our

plan - ge - re,  
 as our trust  
 plan - ge - re,  
 as our trust  
 plan - ge - re,  
 as our trust

plan - ge - re, te  
is still in thee, as

plan - ge - re, te  
is still in thee, as

plan - ge - re, is plan - ge in - re; te  
is still in thee, is still in thee, as

cum plan - ge - re.  
our trust is still in thee.

cum plan - ge - re.  
our trust is still in thee.

*f*

*morendo.*

Nº 7. "Fac ut portem."  
(I will sing of thy great mercy.)  
*Cavatina.*

Andante grazioso. (♩ 104.)

Piano.

*dolce.*

*dolce.*

*ff*

*p*

*ff*

Soprano II.

Fac ut por-tem Chris-ti mor-tem, pas-si-o-nis e-jus  
I will sing of thy great mer-cy, for I was in deep af-

*pp*

sor-tem et pla-gas re-co-le-re,  
flic-tion, and thou didst de-liv-er me,

et Lord, pla-gas  
thou didst

re-co-le-re.  
de-liv-er me!

*ff* *pp* *ff* *pp*

Fac me pla - gis vul - ne -  
I will call un - to the

*ff* *p*

ra - ri,  
peo - ple,

*ff* *pp* *ff* *pp*

cru - ce hâc i - ne - bri -  
and the na - tions all shall

*ff* *p*

a - ri, ob a - mo - rem Fi - li -  
hear me, and shall praise thy ho - ly

*ff* *p*

i, name, ob a - mo - rem Fi - li -  
and shall praise thy ho - ly

i, name, ob a - mo - ram Fi - li - i: fac me  
and shall praise thy ho - ly name: I will

*p* *ff* *pp*

pla - gis vul - ne - ra - ri, cru - ce hâc i - ne - bri -  
call un - to the peo - ple, and the na - tions all shall

*pp*

a - ri, ob a - mo - rem Fi - li - i,  
hear me, and shall praise thy ho - ly name,



ob  
all

a - mo -  
shall praise

*f* *p*



rem  
thy

Fi - li -  
ho - ly

*f* *ff*



i, ob a - mo - rem  
name, all shall praise thy



Fi ho - li - i.  
ly name.

*p*



*p*

# No 8. "Inflammatus et accensus"

(When thou comest.)

*Air and Chorus.*

Andante maestoso. (♩ = 66.)

Piano.

*ff sostenuto.*

*trem.*

*trem.*

*pp*

Sopr. Solo. *f*

*sotto voce.*

In - flam - ma - tus, in - flam -  
When thou com - est, when thou



ma - tus et ac - cen - sus  
com - est to the judg - ment,

per - te, Vir - go, sim de -  
Lord, re - mem - ber thou thy

fen - sus, per - te, Vir - go,  
ser - vants, O re - mem - ber

sim de - fen - sus in di - e ju -  
thou thy ser - vants, none else can de -

*cresc.*

di - ci - i.  
liv - er us.

*ff*

## Chorus.

**ff** **SOPR.**

In di - e ju - di - ci - i, in di - e ju - di - ci - i,  
None else can de - liv - er us, none else can de - liv - er us,

**ALTO.**

**ff**

**TENOR.**

In di - e ju - di - ci - i, in di - e ju - di - ci - i,  
None else can de - liv - er us, none else can de - liv - er us,

**ff**

**BASS.**

in di - e ju - di - ci - i, in di - e ju - di - ci - i.  
none else can de - liv - er us, none else can de - liv - er us.

in di - e ju - di - ci - i, in di - e ju - di - ci - i.  
none else can de - liv - er us, none else can de - liv - er us.

**pp**

## Sopr. Solo. sotto voce.

Fac me  
Save, and

**3 3 3 3**

cru - ee eus - to - di - ri,  
 bring us to — thy king - dom,

*sotto voce.*

Fac me cru - ee eus - to -  
 Save and bring us to thy

*sotto voce.*

Fac me cru - ee eus - to -  
 Save and bring us to thy

mor - te Chris-ti — prae - mu - ni - ri,  
 there to wor - ship — with — the — faith - ful,

di - ri, mor - te  
 king - dom, there to

di - ri, mor - te  
 king - dom, there to

mor - te Chris - ti  
there to wor - ship

Chris - ti prae - mu - ni - ri,  
wor - ship with the faith - ful, mor - te  
there to

Chris - ti prae - mu - ni - ri,  
wor - ship with the faith - ful, mor - te  
there to

prae - mu - ni - ri, con - fo -  
with the faith - ful, and for

Chris - ti wor - ship prae - mu - ni - ri,  
with the faith - ful,

Chris - ti wor - ship prae - mu - ni - ri,  
with the faith - ful,

ve - ri gra -  
ev - er dwell

con - fo - ve - ri gra - ti -  
and for ev - er dwell with

con - fo - ve - ri gra - ti -  
and for ev - er dwell with

*ff*

â, con - fo - ve - ri  
thee, and for ev - er

â, con - fo - ve - ri  
thee, and for ev - er

*ff*

ti - â.  
with thee.

gra - ti - â.  
dwell with thee.

gra - ti - â.  
dwell with thee.

*f*

In - flam - ma - tus,  
When thou com - est,

*sotto voce.*

in - flam - ma - tus et ac -  
when thou com - est to the

cen - sus, per - te, Vir - go,  
judg - ment, Lord, re - mem - ber

sim de - fen - sus, per - te,  
thou thy ser - vants, O re -

Vir - de - fen - sus in  
mem - - go, sim thy ser - vants! None  
- ber thou

di - e ju - di - - ci -  
else can de - liv - - er

1.  
us. *ff* In di - e ju - di - ci - i,  
None else can de - liv - er us,

*ff* In di - e ju - di - ci - i,  
None else can de - liv - er us,

in di - e ju - di - ci - i, in di - e ju -  
none else can de - liv - er us, none else can de -

di - ci - i, in di - e ju - di - ci - i.  
liv - er us, none else can de - liv - er - us.

di - ci - i, in di - e ju - di - ci - i.  
liv - er us, none else can de - liv - er - us.

*pp*

di - ci - i, in di - e ju - di - ci - i.  
liv - er us, none else can de - liv - er - us.



Solo.

*p sotto voce.*

Fac me cru - ce eus - to - di - ri,  
Save, and bring us to thy king - dom,

*sotto voce.*

Fac me  
Save, and

*sotto voce.*

Fac me  
Save, and

*sotto voce.*

*p*

mor - te Chris-te prae - mu -  
there to wor - ship with the -

cru - ce eus - to - di - ri,  
bring us to thy king - dom,

cru - ce eus - to - di - ri,  
bring us to thy king - dom,

ni - ri, mor - te  
 faith - ful, there to

mor - te Chris - ti prae - mu - ni - ri,  
 there to wor - ship with the faith - ful,

mor - te Chris - ti prae - mu - ni - ri,  
 there to wor - ship with the faith - ful,

The piano accompaniment consists of a right-hand part with dense chordal textures and a left-hand part with a simple bass line.

Chris - ti prae - mu - ni - ri  
 wor - ship with the faith - ful,

mor - te Chris - ti prae - mu -  
 there to wor - ship with the

mor - te Chris - ti prae - mu -  
 there to wor - ship with the

The piano accompaniment continues with similar chordal patterns in the right hand and a steady bass line in the left hand.

con - fo - ve - ri and for ev - er gra - dwell

ni - ri, faith - ful, con - fo - ve - ri and for ev - er

ni - ri, faith - ful, con - fo - ve - ri and for ev - er

gra dwell - ti - with - a, thee, con - fo - and for

gra dwell - ti - with - a, thee, con - fo - and for

*ff*

- - - - - ti - â,  
 with thee,

ve - ri gra - ti - â,  
 ev - er dwell with thee,

ve - ri gra - ti - â, con - fo -  
 ev - er dwell with thee, and for

*p* *ff*

*ff*

con - fo -  
 and for

*ff*

con - fo - ve - ri  
 and for ev - er

ve - ri gra -  
 ev - er dwell

6

ve - - - ri gra - - - ti -  
 ev - - - er dwell - - - with

gra - - - ti -  
 dwell - - - with

- - - ti -  
 with

The piano accompaniment consists of a treble and bass staff. The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic foundation with chords and moving lines.

â,  
 thee, con - fo -  
 and for

â,  
 thee, con - fo - ve - ri  
 and for ev - er

â,  
 thee, con - fo - ve - ri gra -  
 and for ev - er dwell - - -

The piano accompaniment continues with a treble and bass staff. The treble staff has a melodic line with some trills and grace notes, and the bass staff provides a steady harmonic accompaniment.

ve - ri gra -  
ev - er dwell

gra  
dwell

gra -  
dwell - ti -  
with

The piano accompaniment consists of a right hand with sixteenth-note chords and a left hand with eighth-note chords.

- ti - â.  
with thee!

ti - â.  
with thee!

- â.  
thee!

ti - â.  
with thee!

*ff* *Tutta forza.*

The piano accompaniment continues with dense sixteenth-note chords in the right hand and eighth-note chords in the left hand.

ti - â.  
with thee!

The piano accompaniment continues with dense sixteenth-note chords in the right hand and eighth-note chords in the left hand.

# Nº 9. "Quando corpus."

(Hear us, Lord.)

Quartet (without accompaniment.)

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*Andante.*

Soprano. *p*

Alto. *p*

Tenor. *p*

Bass. *p*

Quan - do cor - pus mo - ri - e - tur, mo - ri - e -  
Hear us, Lord! We bless the name of our Re - deem -

*Andante. (♩ = 72.)*

Piano. *p*

Quan - do cor - pus mo - ri - e - tur, mo - ri - e -  
Hear us, Lord! We bless the name of our Re - deem -

tur,  
er!

Quan - do cor - pus mo - ri - e - tur, fac ut a - ni - mae do -  
Bless the name of our Re - deem - er, and his great and won - drous

tur,  
er,

tur, Quan - do cor - pus mo - ri - e - tur, fac ut a - ni - mae do -  
er, Bless the name of our Re - deem - er, and his great and won - drous

ne - tur, a - ni - mae do - ne - tur Pa - ra - di - si  
mer - cies, all his won - drous mer - cies, now and ev - er

*ff* glo - ri - a. *sotto voce.* Quan - do  
glo - ri - fy. Bless the

*ff* Pa - ra - di - si *ff* glo - ri - a. *sotto voce.* Quan - do  
now and ev - er glo - ri - fy! Bless the

*ff* *ff* *p*

cor - pus mo - ri - e - tur, fac ut a - ni - mae do -  
name of our Re - deem - er, and his great and won - drous

cor - pus mo - ri - e - tur, fac ut a - ni - mae do -  
name of our Re - deem - er, and his great and won - drous



*pp*

ne - tur Pa - ra - di - si, Pa - ra - di - si glo - ri -  
mer - cies, now and ev - er, now and ev - er glo - ri -

ne - tur Pa - ra - di - si, Pa - ra - di - si glo - ri -  
mer - cies, now and ev - er, now and ev - er glo - ri -

*pp*

*pp*

*sotto voce.*

a. Quan - do cor - pus mo - ri - e - tur,  
fy! All his mer - cies, all his mer - cies,

*sotto voce.*

a. Quan - do cor - pus mo - ri - e - tur,  
fy! All his mer - cies, all his mer - cies,

*p*

fac - ut a - ni - mae do - ne - tur Pa - ra - di - si  
all his great and won - drous mer - cies, now and ev - er

*f*

fac - ut a - ni - mae do - ne - tur  
all his great and won - drous mer - cies,

*f*

*ff* glo - ri - a. *sotto voce.* Quan - do  
glo - ri - fy! Bless the

*ff* Pa - ra - di - si glo - ri - a. *sotto voce.* Quan - do  
now and ev - er glo - ri - fy! Bless the

*ff* *ff* *p*

cor - pus mo - ri - e - tur, fac ut a - ni - mae do - ne - tur Pa - ra -  
name of our Re - deem - er, and his great and won - drous mer - cies now and

cor - pus mo - ri - e - tur, fac ut a - ni - mae do - ne - tur Pa - ra -  
name of our Re - deem - er, and his great and won - drous mer - cies now and

*pp* di - si, Pa - ra - di - si glo - ri - a. Quan - do  
ev - er, now and ev - er glo - ri - fy, all his

*pp* di - si, Pa - ra - di - si glo - ri - a. Quan - do  
ev - er, now and ev - er glo - ri - fy, all his

*pp* *pp*

cor-pus mo-ri-e-tur, fac ut a-ni-mae do-ne-  
mer-cies, all his mer-cies, all his great and wondrous mer-

a-ni-mae do-ne-  
great and wondrous mer-

cor-pus mo-ri-e-tur, fac ut a-ni-mae do-ne-  
mer-cies, all his mer-cies, all his great and wondrous mer-

*ff*

*ff* tur-cies Pa-ra-di-si, Pa-ra-di-si glo-ri-  
now and ev-er, now and ev-er glo-ri-  
*ff* tur-cies Pa-ra-di-si, Pa-ra-di-si glo-ri-  
now and ev-er, now and ev-er glo-ri-  
*ff* glo-ri-  
glo-ri-

*sotto voce*

*sotto voce*

*sotto voce*

a. fy, Quan-do cor-pus mo-ri-e-tur, fac ut a-ni-mae do-  
all his mer-cies, all his mercies, all his great and wondrous

a. fy, Quan-do cor-pus mo-ri-e-tur, fac ut a-ni-  
all his mer-cies, all his mercies, all his great and

*ff*

*ff*

ne - - - tur Pa - ra - di - si, Pa - ra - di - si glo -  
mer - - - cies now and ev - er, now and ev - er glo -  
mae do - ne - tur *ff* *sotto voce*  
wondrous mer - cies *ff*  
mae do - ne - tur Pa - ra - di - si, Pa - ra - di - si glo -  
wondrous mer - cies now and ev - er, now and ev - er glo -

*ff* *p*

- - ri - a,  
- - ri - fy,  
- - ri - a, Pa - ra -  
- - ri - fy, now and  
- - ri - a, Pa - ra - di - si, Pa - ra -  
- - ri - fy, *sotto voce* now and ev - er, now and  
glo - ri - a, Pa - ra - di - si glo - ri - a, Pa - ra -  
glo - ri - fy, now and ev - er glo - ri - fy, now and

Pa - ra - di - si, Pa - ra - di - si, Pa - ra -  
now and ev - er, now and ev - er, now and

di - si glo -  
ev - er glo -

di - si glo -  
ev - er glo -

The first system consists of four staves. The top staff is a vocal line in B-flat major, starting with a whole rest followed by a melodic phrase. The second and third staves are vocal parts with lyrics. The fourth staff is a piano accompaniment in B-flat major, featuring a steady bass line and chords.

di - si, Pa - ra - di - si, Pa - ra - di - si glo - ri - a.  
ev - er, now and ev - er, now and ev - er glo - ri - fy!

- - - - - ri - a.  
- - - - - ri - fy!

- - - - - ri - a.  
- - - - - ri - fy!

The second system continues the musical piece. It features similar vocal and piano parts. The lyrics are repeated with variations. The piano accompaniment includes a trill in the right hand and a sustained bass line. The system concludes with a double bar line and a final chord.

## Nº 10. "In sempiterna saecula, Amen."

(To Him be Glory evermore.)

*Chorus.**(The four Solo parts with the Chorus.)*

**Allegro.** **Tutti.**

**Soprano.** *ff* A - men,

**Alto.** *ff* **Tutti.** A - men,

**Tenor.** *ff* **Tutti.** A - men,

**Bass.** *ff* **Tutti.** A - men,

**Piano.** *ff* **Tutti.** *ten.* *ff*

*ff* A - men,

*ff* A - men,

*ff* *ten.* *ff*

*ff* A - men, *f* In sem-pi-ter-na  
To him be glo-ry

*ff* A - men,

*ff* *ten.*

sae-cu-la, A - - - - men, A - - - -  
ev-er-more, In sem-pi-ter-na  
To him be glo-ry

A - - - - - men, A - - - -

men,

sae-cu-la, A - - - - - men, A - - - -  
ev-er-more, men, in sem-pi-ter-na  
men, to him be glo-ry

A - - - - - men, A - - - -



men, A - - -  
men,  
sae - cu - la, A - - -  
ev - er - more, men, A - - -  
men, in sem - pi - ter - na  
to him be glo - ry

men, in sem - pi - ter - na  
to him be glo - ry  
men,  
men, in sem - pi -  
to him be  
sae - cu - la, A - - -  
ev - er - more,

sae - cu - la, A - - -  
ev - er - more, A - - - men, A - - - men,  
A - - - men, in sem - pi - ter - na sae - cu  
to him be glo - - - ry ev - er -  
ter - na sae ev - cu - la, in sem - pi - ter - na sae ev -  
glo - ry er - more, to him be glo - ry ev -  
men, A - - - men,  
men,



in sem-pi-ter - - na sae - cu - la, A -  
to him be glo - - ry ev - er - - more,

la, A - men, A - men, in sem-pi-ter - na  
more, to him be glo - ry

cu - la, in sem-pi-ter - na sae - cu - la, in sem-pi-  
er - more, to him be glo - ry ev - er - more, to him

A - men, A - men,

men, A - men, in sem-pi-ter - - na sae - - cu -  
to him be glo - - ry ev - - er - -

sae - cu - la, A - men, A - men,  
ev - er - more,

ter - na sae - cu - la, in sem-pi-ter - na sae -  
glo - ry ev - er - more, to him be glo - ry ev -

men, A - men,

la, more, in sem-pi-ter - na sae - cu - la, A -  
more, to him be glo - ry ev - er - more

in sem-pi-ter - - na, A -  
to him be glo - - ry, A -

cu - la, A - men, A -  
er - more

A -

men, A -

men, in sem-pi-ter - na sae-cu - la, A -

men, to him be glo - ry ev - er - more, A -

men, A -

men, A -

men, in sem-pi-ter - na sae - cu -

men, to him be glo - ry ev - er -

men, A - men

men, in sem-pi - ter - na sae

men, to him be glo - ry ev -

men,

*ff*

la, more, A - men, A - men, in sem-pi-ter - na

more, to him be glo - ry

in sem-pi-ter - na sae - cu - la, A -

to him be glo - ry ev - er - more,

cu - la, in sem-pi - ter - na sae - cu - la, in sem-pi -

er - more, to him be glo - ry ev - er - more, to him be

A - men, A -

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This musical score is for the chorale "Amen" from the Notebook for Anna Bach, BWV 769. It features a four-part vocal setting (Soprano, Alto, Tenor, Bass) and a keyboard accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are in Latin, reflecting the title "Amen". The piece begins with a short instrumental introduction in the right hand, followed by the vocal entries. The texture is homophonic, with each part moving in parallel motion. The score includes various musical notations such as notes, rests, bar lines, and dynamic markings like "f" (forte).

sae - cu - la, A - men,  
ev - er - more,

men, A - men, in sem-pi-ter - na sae - cu -  
to him be glo - ry ev - er -

ter - na sae - cu - la, in sem-pi-ter - na  
glo - ry ev - er - more, to him be glo - ry

- men, A - men, A - men, A -

A - men, A -

la, more, A - men,

sae cu - la, A - men, A -  
ev - er - more,

- men, in sempi-ter - na  
to him be glo - ry

men, in sempiter  
to him beglo -

A - men, A - men, A -

men, in sempiter  
to him beglo -

sae-cu - la, A - men, A - men, A -  
ev - er - more,

na, in sempi-ter - - na, in sempi-ter - - na, in sempi-ter - -  
ry, to him beglo - - ry, to him beglo - - ry, to him beglo - -

men, A - men, A - - - - men, A -

na, in sempi-ter - - na, in sempi-ter - - na, in sempi-ter - -  
ry, to him beglo - - ry, to him beglo - - ry, to him beglo - -

men, A - men, A - - - - men, A -

The first system consists of three measures. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano accompaniment. The lyrics are repeated across the measures. The piano part includes arpeggiated chords and sustained block chords.

na, A -  
ry, A -

men, A -

na, A -  
ry, A -

The second system contains measures 4, 5, and 6. The vocal parts continue with the lyrics. The piano accompaniment features a more active melodic line in the right hand, with the left hand providing harmonic support. A *pp* (pianissimo) dynamic marking is present at the start of measure 4.

The third system contains measures 7, 8, and 9. The vocal parts continue with the lyrics. The piano accompaniment continues with its melodic and harmonic patterns. The system concludes with a final chord in measure 9.

men, in sem-pi-ter na ry  
to him beglo ry

men, in sem-pi-ter na ry  
to him be

men,

sae ev cu la, A  
er more,

ter glo na ry sae ev cu la, A  
er more,

in sem-pi-ter na ry sae ev cu  
to him be glo ry er

in sem-pi-ter na sae cu la,  
to him be glo ry ev er more,

*cresc.* *f* *ff*

men, A  
men, A  
la, more, A  
men,

[illegible]



na, ry, A - - - na, ry, A - - - in sem-pi - ter to him be glo - - - na, ry, A - - - in sem-pi - ter glo - - - na, ry, A - - - men, in sem-pi - ter glo - - - na, ry, sae ev - - - men, in sem-pi - ter glo - - - na, ry, sae ev - - - men, in sem-pi - ter glo - - - na, ry, sae ev - - - in sem-pi - ter glo - - - na, ry, sae ev - - - cu - la, er - more, A - - - cu - la, er - more, A - - - sae ev - - - cu - la, er - more, - - - ter glo - na, ry sae - cu - la, er - more, A - - -

*p* *cresc.* *ff*

[illegible]



in sem - pi - ter - - - na, in sem - pi - ter - -  
 to him be glo - - - ry, to him be glo - -

in sem - pi - ter - - - na, in sem - pi -  
 to him be glo - - - ry, to him be

ter - na,  
 glo - ry A - - men,

*f* *ff*

- - - - - na,  
 - - - - - ry, A - - - -

ter - - - - - na,  
 glo - - - - - ry, A - - - -

in sem - pi - ter - - - na,  
 to him be glo - - - ry, A - - - -

in sem - pi - ter - - - na,  
 to him be glo - - - ry, A - - - -

men, in sem - pi - ter - - - na, in sem - pi - ter - - -  
 to him be glo - - - ry, to him be glo - - -

men, A - - - men, A - - - men, A - - - men, A - - -

men, in sem - pi - ter - - - na, in sem - pi - ter - - -  
 to him be glo - - - ry, to him be glo - - -

men, A - - - men, A - - - men, A - - - men, A - - -

*ff*

na, in sem - pi - ter - - - na, in sem - pi - ter - - -  
 ry, to him be glo - - - ry, to him be glo - - -

na, in sem - pi - ter - - - na, in sem - pi - ter - - -  
 ry, to him be glo - - - ry, to him be glo - - -

na.  
 ry.

men.

na.  
 ry.

men.

Andantino moderato.

*sotto voce*

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First system of the musical score. It consists of four staves: two vocal staves (Soprano and Alto) and two piano staves. The vocal staves have the lyrics "A - men,". The piano accompaniment is in 6/8 time and features a melodic line in the right hand and a more rhythmic line in the left hand. The tempo is marked "Andantino moderato." and the dynamics include "pp" (pianissimo).

Andantino moderato. (♩ = 132.)

Second system of the musical score. It consists of four staves: two vocal staves and two piano staves. The vocal staves have the lyrics "A - men,". The piano accompaniment continues with a melodic line in the right hand and a more rhythmic line in the left hand. The tempo is marked "Andantino moderato. (♩ = 132.)" and the dynamics include "pp" (pianissimo).

Third system of the musical score. It consists of four staves: two vocal staves and two piano staves. The vocal staves have the lyrics "A - men,". The piano accompaniment continues with a melodic line in the right hand and a more rhythmic line in the left hand. The tempo is marked "Andantino moderato. (♩ = 132.)" and the dynamics include "pp" (pianissimo).

Fourth system of the musical score. It consists of four staves: two vocal staves and two piano staves. The vocal staves have the lyrics "A - men,". The piano accompaniment continues with a melodic line in the right hand and a more rhythmic line in the left hand. The tempo is marked "Andantino moderato. (♩ = 132.)" and the dynamics include "pp" (pianissimo).

## Tempo I. Animato.

*ff* men, in sempi-ter na, in sempi-ter  
 men, to him be glo ry, to him be glo  
 men, A  
 men, in sempi-ter  
*ff* to him be glo  
 men, A

## Tempo I. Animato.

*ff*

na,  
 ry  
 na, in sempi-ter  
 ry, to him be glo na,  
 ry

A men, in sempi-ter  
 to him be glo  
 men, A  
 men,  
 men,  
 men, A

na, in sempi-ter  
ry, to him beglo

in sempi-ter  
to him beglo

na, in sempi-ter  
ry, to him be glo

na,  
ry, A

na,  
ry, A

men, A men, A

men, A men, A

*ff*

men, A - - - men, A - - -

men, A - - - men, A - - -



men. \_\_\_\_\_

men. \_\_\_\_\_





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